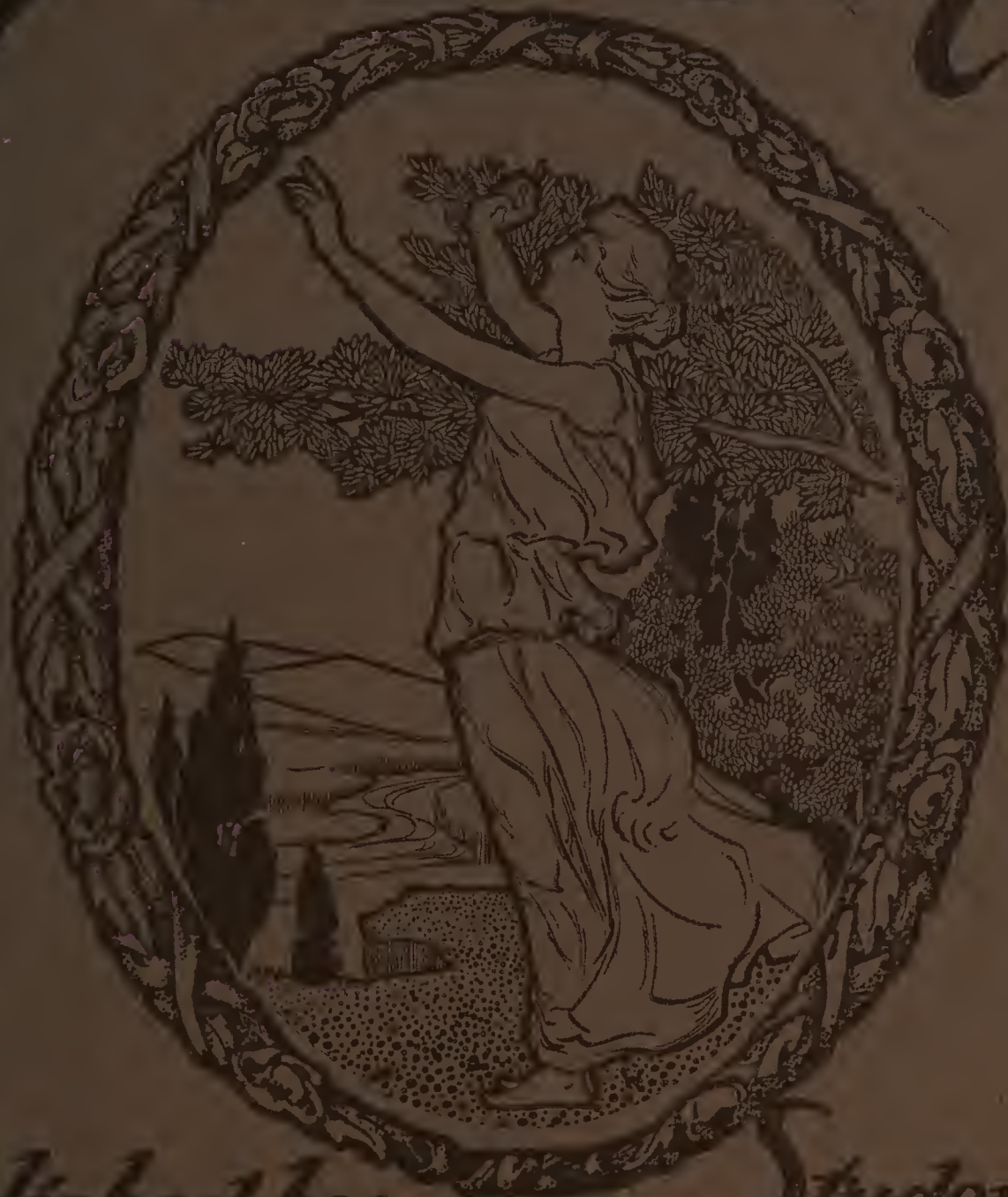


Vol 5 No 7 June 1907

# The Centre of VISION



Published by 1907 Students of  
The Massachusetts  
Normal Art School.



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Vol. V.

Boston, Massachusetts, June, 1907

No. 9

The CENTRE OF VISION is published by the students of the Massachusetts Normal Art School, during the third week of every month in the school year, and only important news matter can be received after the 8th of the month. Matter for insertion may be left with any of the editorial staff, or mailed to the editor at the Normal Art School. In contributing, write on one side of the paper only, and sign full name (this is for reference only).

Communications should be addressed, according to their nature, to the editor, business manager, or exchange editor.

Manuscript must be accompanied by necessary postage to insure its return.

10 cents a copy.

75 cents a year in school.

\$1.00 per year by mail.



A decorative border of grapevines with clusters of grapes and leaves surrounds the central text area.

## Motto



“The artist must keep in touch with nature and life; he must keep his eye fresh and his heart open if his work is to touch men and dwell in their memories. And it matters not whether he wield the chisel, the hammer, or the brush, or work at the forge, the carpenter’s bench, the stone mason’s shed, on the scaffold, or in the studio; if he feels his work, if he acquires the skill to make a thing of beauty, he is an artist in the true sense of the word.”

—Walter Crane.



---

"Perfection should be the aim of every true artist."—*Beethoven.*

---

## Bric-a-Brac

Illustrations by Wm. Johnston

When the editor of the CENTRE OF VISION, with his pleasant smile and persuasive manner, asked for an article for his magazine on the bric-a-brac belonging to the Normal Art School, the question came up, What is the meaning of this much-used term, bric-a-brac?

On consultation with various authorities, it was found to have different meanings in different languages, as old iron or junk, a collection of old stores; of odds and ends, or my lady's collection of choice china, porcelain, antique silver, bits of bronze, and articles of virtue.

As the collection of bric-a-brac at the M. N. A. S. seems to come under all these definitions, we can go on in confidence and to some extent classify our odds and ends. Perhaps the most interesting and unique object with which to commence is our Bellarmino jug, as these jugs are now quite rare, and only met with in museums and private collections.

Roberto Francesco Romolo Bellarmino, Italian cardinal and celebrated controversialist, was born in Tuscany in 1542, and died in Rome in 1621. Bellarmino was a man of distinguished learning, and high in favor with the court of Rome, from his ability to support to the utmost its temporal power and spiritual supremacy. He displayed equal talent in his strenuous opposition to the reformers. His controversial spirit made him a marked figure of his time and a target for ridicule, which accounts for the jugs which carry his name and portrait. Our Bellarmino jug was obtained in Europe by the elder Richard Briggs for his private collection. After kindly loaning it for some years, he sold it to Mr. Bartlett for the school.

Of pottery we have a fair share, but, sad to note, our Fayal pottery is fast disappearing; the largest and most interesting pieces are entirely gone. The pottery is of a dull red, low in chroma, and quite classic in shape. Some of it was brought to us from Fayal by a former student. Spanish pottery quite takes the lead, as we have several varieties. The large pieces are unique in shape, of a creamy white ground, with bands of dull blue, with scenes from the bull fights in yellow and blue outlined in black. Of the plain green Spanish ware we have several jugs, vases,

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**“ Art is art precisely because it is not nature.”—Goethe.**

---

a carafe, and two large vases in rich olive green tones. The Spanish cantenaros are peculiar in shape, and well adapted to the use for which they are intended, that of drinking directly from the cantenaros.

Moorish pottery is more Oriental in shape than Spanish, and the colors are blue, or blue, green, and yellow. Decorations are very intricate and always geometrical in construction, as the Moors were forbidden by their religion to make the likeness of any living thing.

A very quaint piece of pottery in dark green, said to be Moorish, and seeming to be a cross between a lamp and a candlestick, is very interesting. Of Italian pottery we have several pieces. One little pitcher bears the leaden seal of the government, showing that it holds just a *letro*; two or three pieces of Genoese pottery, one quaint in shape, and in its native land much used for cooking macaroni.



Of Phoenician pottery we have one vase very classic in shape copied from the original found by Luigi Palmà di Cesnola in his archaeological discoveries at Cyprus from 1865-1877. Quite a number of these copies found their way to one of the large art stores of Boston, and the M. N. A. S. became the fortunate possessor of the one copy which we now hold. In Japanese and Chinese potteries we are not at all rich, though we have two or three pieces of very old blue china which should be well cherished.

There are a few pieces of pottery in the office which are of interest, as they were made by or under the influence of one or two former pupils of the Normal Art School. These persons went to New Orleans, La., to teach at Tulane University. After a short time, they found that there was an old pottery just outside the city; interesting themselves in this pottery, they induced some workers to take up the potter's trade, designed jugs, vases, “*et ainsi de suite*,” and sent to their Alma Mater specimens from their potter's wheel.

Objects of brass in their varying forms are always treasures to the





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**“All art is sentiment embodied in form.”**

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artist and art student. Our most antique piece is a Spanish brazer. In design it is Asiatic, and was used as a means of heating and also for boiling and broiling. The quaint little tongs and poker which belong to the brazer are among the missing, but we hope for their restitution. We also boast of one Roman lamp, with its hanging snuffers, etc. Another bit of antique Spanish brass, beautiful in color, is a chocolate pot. Another of our treasures is a fine specimen of spun Russian brass in the shape of a somewhat flattened dish of about two feet in diameter. From some Asiatic origin, we have a peculiar but very sensibly constructed candlestick in brass. Of old English brass we have a quaintly shaped pail, a cover, and a candlestick, with a rectangular base, though the pail savors somewhat of Flemish origin. All were brought from England by Walter Smith, founder of the M. N. A. S., and from him became the property of the school. We have several brass plaques, one a fine specimen of Venetian work. Of Benares brass two specimens, a finely-shaped cup and a large plaque. From our New England ancestors we have several brass kettles, a skillet, and a warming pan. The kettles and skillet were used in fireplaces in the days when stoves, furnaces, and gas ranges were unknown and undreamed of. The warming pan on cold winter nights was filled with hot coals, and the inside of the beds of the household made warm and comfortable before being occupied. Of copper ware we have a Venetian water pail, same as those which are carried to-day by the bright-eyed Venetian maidens to the fountains for their daily supply of water; a handsome Turkish coffee urn, an egg boiler, a very old Spanish chocolate pot, and a quaint little stewpan. Our richest colored specimen of copper is a quart measure brought from England some fifty years ago, and bought in Boston by one of our teachers, who persuaded the owner that he was conferring a great benefit upon Art by selling said measure to the Art School.

The school does not own much in the way of glass, but we have one very fine example of iridescent glass,—a bowl in the form of a nearly spherical globe, supported by three smaller globes; an Italian oil and vinegar cruet in colored glass, and one piece of German enameled glass.

With our glass we can class our Narghile or Turkish tobacco-pipe,



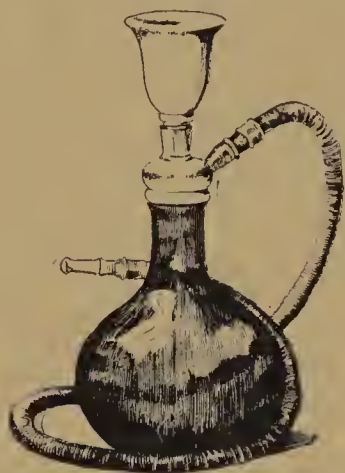
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“When a man’s coat is threadbare it is easy to pick a hole in it.”

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which is often called a hookah, and is commonly known as a water-pipe. When used the smoke is made to pass through water. The Turk when smoking sits cross-legged, and to all appearances enjoys life to the full extent of mortal powers.

Of pewter and Britannia we have a number of specimens which are very interesting, as both metals are becoming obsolete. Pewter is the older of the two metals, and has not been manufactured for many years, as the knowledge of the exact combination of metallic bases has been lost. Recently articles for the table, as platters, tankards, and covered dishes, have come into vogue, are very handsome, are called pewter, and said to be harder and more durable than the pewter of our great-great-grandfathers, and which they probably brought from Holland.



Even to the somewhat initiated in art school work it may be a pleasure to know something of the empty wine bottles which are seen in the various studios, and which so often give the completion to a composition in still life.

The Chianti wine bottles of Italy, partially covered with straw, with their varying tints of emerald, often give us “just what is wanted.”

The Benedictine bottles of deep olive green, with their bright red seals, are nearly as precious to us as their contents are to the poor lost travelers in the Alps whom the dogs find nearly or quite buried in the snow, and to whom they carry a flask of the Benedictine wine. The Stein wine bottles of Germany of deep ruby and purple tones give a rich note to a group of objects, are also interesting as vases for marguerites or yellow jonquils.



Upon investigation it is found that our supply of draperies has become somewhat a tale of the past. Time and usage have been more than they could resist. The pieces of cloth of silver and cloth of gold came from Spain, a connoisseur would



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**“As are the men, so is the product.”**

---

probably recognize, but to a layman they would be as old rags. The velvets have grown mellow and rich in color with age, but, alas, their strength is also in keeping with their age. Some cottons from Java are still well to do, and with their geometric designs and somber tones are very attractive.

Of military arms we have a very small collection. The Moorish gun has been sought for in vain, but the Javanese, Japanese, and Asiatic daggers, scimiters, etc., repose in their cases under lock and key of the State, but one can look at them through the little glass doors of the cabinet.

Baskets from Italy, France, and Smyrna, with a pair of sabots, are well cared for in one of the studios on the top floor, where students can see them at any time.

One relic of colonial days may be found in the little dark room where some of the bric-a-brac is kept. It is a foot-stove made of tin in the form of a cube about one foot square; each face has a number of perforations which form a geometric design. One side face of the cube opens as a door, and inside is an iron dish for hot coals. The tin cube is fitted into a wooden frame which has a handle. On cold Sundays in winter live coals were put inside this little stove and taken into the meeting house that Dame Somebody could keep her feet comfortably warm while listening to the long sermons with twenty-two heads.

Our store of musical instruments is nearly exhausted, and when one looks at the poor maltreated, dismantled guitar and mandolin the lines of the poet do not awaken any response, but rather the feeling: May I never know the “touch of the hand” that has done this. Two instruments, however, have escaped the hands of the iconoclasts—the tambourine and Portuguese flute. The tambourine of the Italian peasants fell into gentler hands, and so its life has gone on without receiving much damage. The Portuguese flute has reposed quietly in a dark corner, and when brought to light its bright and shining face gave no evidence of the ravages of time.





---

“Perfection is acquired by doing common things uncommonly well.”

---

From England we have one example of old wood carving. Its age will count well up in hundreds and was taken from an old church which was being repaired, and through the kindness of Mr. Smith became the property of our school.

The last word is to students: Do try to inform yourselves about the various objects which you see used in the studios for you to study from.

Do learn their names, what they are, and where they come from, and not be like the student who came to one of the teachers asking for a “gilt platter,” when what she wanted was the beautiful antique Venetian brass plaque!

Mercy A. Bailey.

---

## The Sophomore

Up and down life's busy street  
Visions strange our fancies meet,  
For thoughts and things of days to be  
Are hid as gems in Neptune's sea,  
And through the veil of a closed lid  
Life's golden chances there we bid;  
We hear the tap of Teacher's crook,  
And the old tale of “Seek and Look,”  
While straight and slow, with thoughtful air,  
With paint and brush and whit'ning hair,  
Walks he as Judge of the Assize,  
The Sophomore, so good and wise.  
His face with lines of worry wrought,  
Brought by years of toil, unbought—  
Yet swears to plod and work while free,  
For soon he will a Senior be.

The Sophomores their homage pay  
To the Seniors of to-day.

Harry W. Jacobs, '09.



---

“By learning to obey, you will know how to command.”

---

## A Message from Uncle Martin

It did feel like old times when the editor asked me to write you something. He didn't say what I was to write, so I've been thinking what would interest you most. Probably most of you are looking forward to seeking a position, so I'll try to give you a few hints.

If you want to become a teacher, don't rely altogether on the teachers' agencies. They are good things in their way, but, after all, when you come to pay \$43 out of the first installment of an \$800 salary, you begin to realize that they are an expensive luxury. They are good to fall back upon, but are not a necessity.

By sending to the United States Bureau of Education in Washington you can obtain copies of reports telling in just what cities and in what industrial schools the drawing or other subjects you wish to teach are taught, and the name of the director in charge of those schools, or they will give you like information in regard to colleges and other higher institutions.

Then all you have to do is to pick out the schools that seem most promising, and write them a neat, businesslike letter, stating briefly your qualifications, training, references, etc., and asking to be considered as a candidate should an appropriate vacancy occur. It is often convenient to make out a good form of letter and copy it neatly for each application.

Should it be a college that interests you, write first for a catalogue, or if a public school for the school reports. It will have a good effect if then in your application you say: "I can teach the subjects described on page so and so of your catalogue." These letters may cost you considerable time and postage, but you will be surprised at the number of answers you will receive. Of course, not more than ten per cent. will offer the least encouragement, but ten out of one hundred such letters is a good investment.

Whether you apply in person or by mail, never make a statement which does not advance your cause. For instance, if you are asked if you can manage refractory children, don't say, "I don't know, for I've had no experience." Say, rather, "I think I can," and resolve then and there that you will. If asked what you would do should an emergency in

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**“By the street of ‘By-and-by’ one arrives at the house of never.”**

---

discipline arise, reply that you could not tell till the actual conditions confronted you. Or, if you are asked to teach a side subject on which you do not feel so well prepared as you wish, do not state that point, but make up your mind to gain the necessary information somehow before you shall need it.

In a personal interview the bearing and appearance of a candidate often has more influence than his words. A quiet, dignified, and confident bearing, coupled with a neatness in dress and person, and a businesslike attitude and walk, go a long way toward creating a favorable impression. Look at yourself through the other man's eyes.

Do not show timidity or embarrassment. The goods you have to offer—your training and ability—need no apology. State what you have to offer, and let your customer decide if it fits his need.

The most embarrassing point is in answering the question, “What do you expect for a salary?” Prepare yourself for this, if possible, by finding out what your predecessor got, and name that sum as the one you should expect. Then when you are told that the board had not thought of offering quite so much to start, you can ask what the board had thought of, and, if the amount is not impossible, you can consider it.

If, in the course of the conversation, you find that you and your prospective employer have mutual friends, that fact ought to help you. Get them to write a personal letter commending you.

When the interview is ended, do not wait to be dismissed, but seize the first hint, and take your departure. Do not relax your vigilance the moment you are outside the door, but stand straight and walk briskly, for like as not the superintendent is watching you from his window.

Keep several places on the string at the same time, but do not let any of them suspect the others.

When at last you have signed your contract and entered upon your duties, take every opportunity to enter into the spirit of your school, causing students and teachers alike to forget that you have not always been there, and settle into your notch as if you always intended to stay.

I am afraid now that I am overrunning my space, but I'll add just one thing more. In seeking a position, as in everything else, listen to all the advice you can get, then go ahead and use your own common sense.

Uncle Martin.





## June

Why should the flowers bloom their best,  
The happy lark sing from her nest,  
The fragrant breeze be warm and light,  
The moonbeams dance all through the night,  
The brooklets laugh, the poets rime.  
All nature seem just in her prime?

'Tis June, the month of roses.

Why should a girl play her guitar  
Out in the country fields afar,  
Gaze at yonder hills so blue,  
Dream a bit, and slumber, too,  
Sing she loved all nature's own,  
Including man, with tender tone?

'Tis June, the month of roses.

W. N. S., '07.

---

“If the counsel be good, no matter who gave it.”

---

## Alumni Day

In May, 1888, a meeting of the Massachusetts Normal Art School was called to consider the question of forming an Art School Alumni Association.

On June 22, 1888, after the graduation exercises, a meeting of past and present members of the school was called, and a constitution ratified. The preamble reads:—

“We, the undersigned, past members and teachers of the Massachusetts Normal Art School, in order that we may continue the friendships formed while at the school, and keep alive an interest in the school, associate ourselves together under the following constitution.”

Articles I. and II. read as follows:—

This association shall be called the Massachusetts Normal Art School Association.

All former (or present) pupils of the M. N. A. S. who have completed the course as laid out for Class A, and all past and present teachers of the school may become members of the association by signing the constitution (or giving the secretary authority to do so for them) and paying an admission fee of one dollar. The annual dues shall be one dollar.

Since 1888 the following have served with honor as presidents of the association: Albert H. Munsell, 1889-1892; Henry T. Bailey, 1892-1894; George E. Morris, 1894-1896; Miss Georgiana Lane, 1896-1897; Henry T. Bailey, 1897-1898; Edward W. D. Hamilton, 1898-1900; Henry H. Kendall, 1900-1901; Wallace Bryant, 1901-1904; Walter Sargent, 1904-1907.

In so brief a sketch, space does not permit one to name the many other officers and members who have given loyally of their time and energy to further the interests of the Alumni Association.

Officers for the ensuing year are given below:—

Executive committee: Charles W. Furlong, president, class of 1895; Mrs. Charles F. Campbell, vice-president, class of 1891; Miss E. F. O'Connor, secretary, class of 1896; Helen G. Davis, class of 1898; Grace Elliott, class of 1890; Grace Reed, class of 1899; Royal B. Far-



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“Deliver your words not by number but by weight.”

---

num, class of 1906; C. Edward Newell, class of 1902; Alexander Miller, class of 1892; Amy R. Whittier, class of 1892; Harry L. Jones, class of 1892; Grace W. Kipley, class of 1904; Walter N. Stiles, class of 1907.

There are three regular meetings of the Alumni Association held during the year: the educational meeting in December or January, the annual business meeting and reunion Easter Monday night, and a meeting in June at the Normal Art School.

This latter meeting takes the form of a reception tendered to the graduating class, and is held on the afternoon of Graduation Day. Thus this day will be known not only as Graduation Day to the new recruits, but, through the cordial invitation of the principal of the school, Mr. George H. Bartlett, as “Alumni Day” to the past graduates. The reception this year will be held on the afternoon of June 20, from 3 until 5, when it is expected that the officers and members of the Alumni will have the privilege of greeting every member of the graduating class.

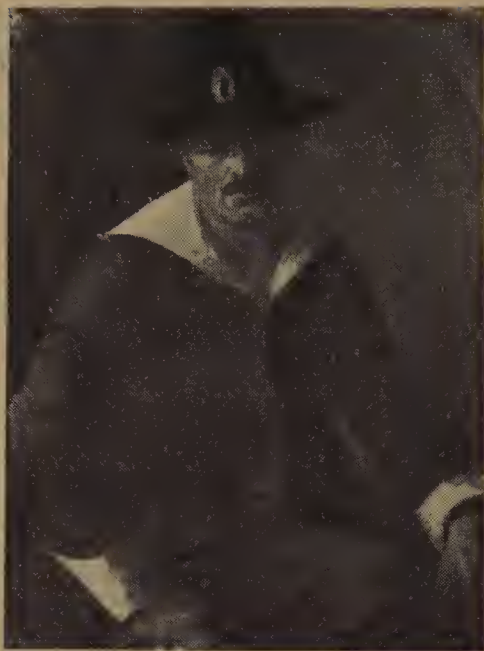
It is hoped that all students of the school who are eligible to membership (that is, those who have finished Class A, whether graduating or not) will join the Alumni Association. A large representation of past graduates is expected, and it is hoped that on this occasion past friendships may be renewed, and new acquaintances formed between those who have been long absent from the school and those who are just leaving its doors, and that there may be revived all the filial spirit that we all owe our Alma Mater.

Ellen F. O'Connor, Secretary,  
Class of 1896.

---

The day is coming when people will not have to borrow musical terms or be dependent upon a personal fancy to express color sensations. Would that that day had come, and perhaps we might have a better understanding of the colors used in the auditorium described below:—

“In the auditorium . . . the first thing to catch the eye is the beautiful *shade* of red used as the *major* color scheme. It is a *brand* new shade, and has never before been used in Boston. The color was selected by Manager C. W. A. —————, and is called *Rose du Barry red*.”



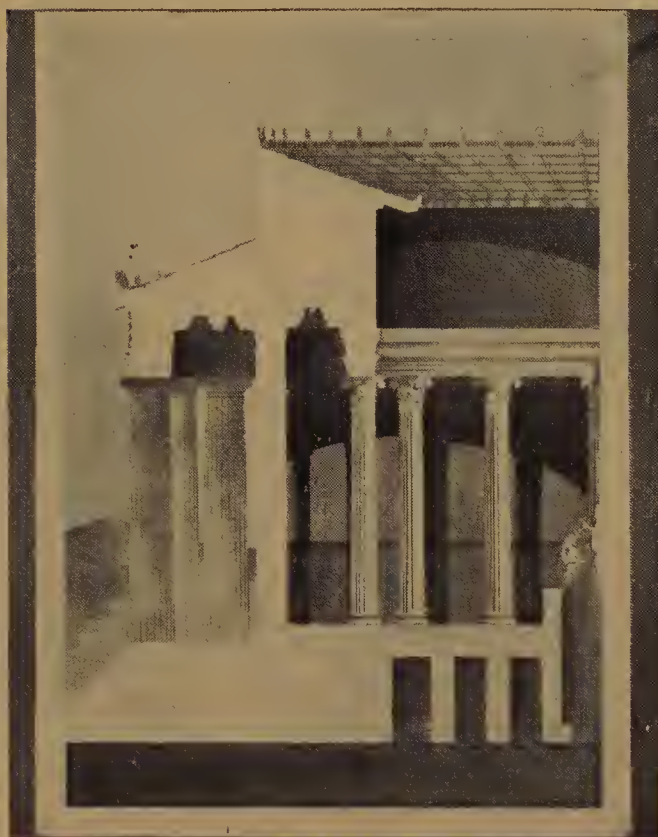
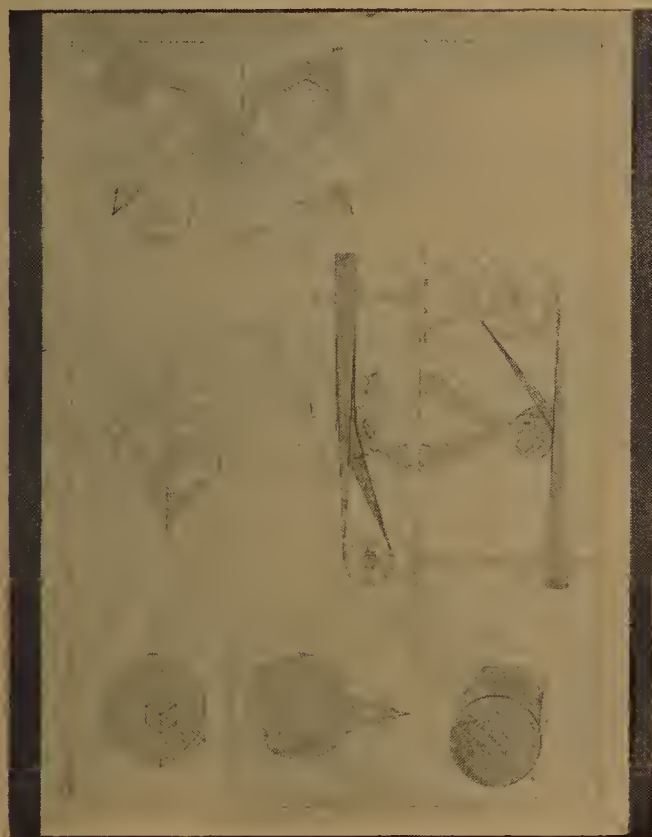
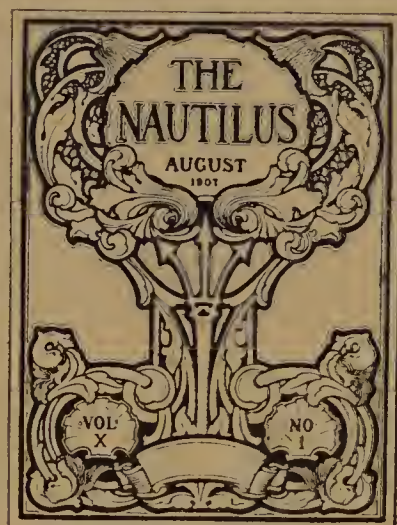
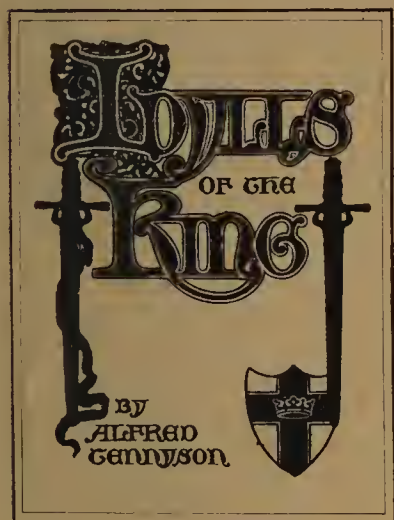
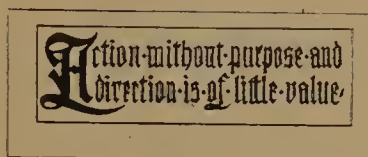
The cut at the top of this page represents work done this year by students in the Drawing and Painting course; those on the opposite page are students' work in the Design and Mechanical courses. The four cuts on the next two pages are also students' work in other courses.

We wish to thank Mr. Jepson for his time and interest in making most of the photographs represented in this number.

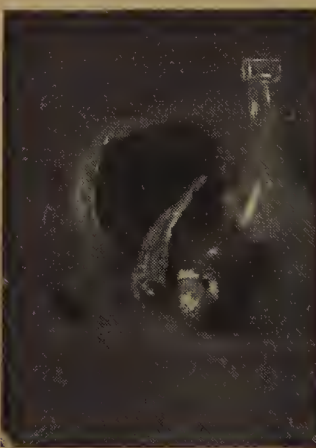
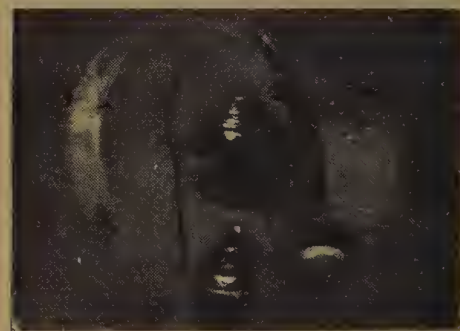
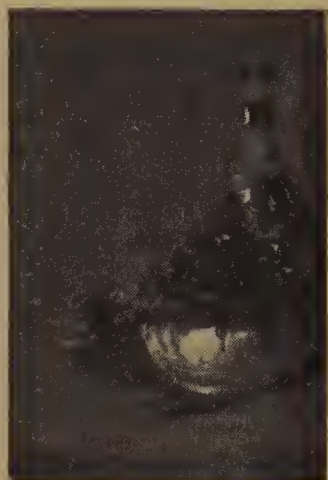
The Normal Art School baseball team scored their second victory Thursday, June 6, when they played a team from Comer's Commercial College. The playing on both sides was very good, and showed a marked improvement in our team. The score stood 5 to 2, in favor of the Art School, at the close of the game. Come out and help support the team by your presence at the games.

We wish to announce the engagement of Adeline S. Burnett '06, to Royal B. Farnum, editor of the CENTRE OF VISION last year.



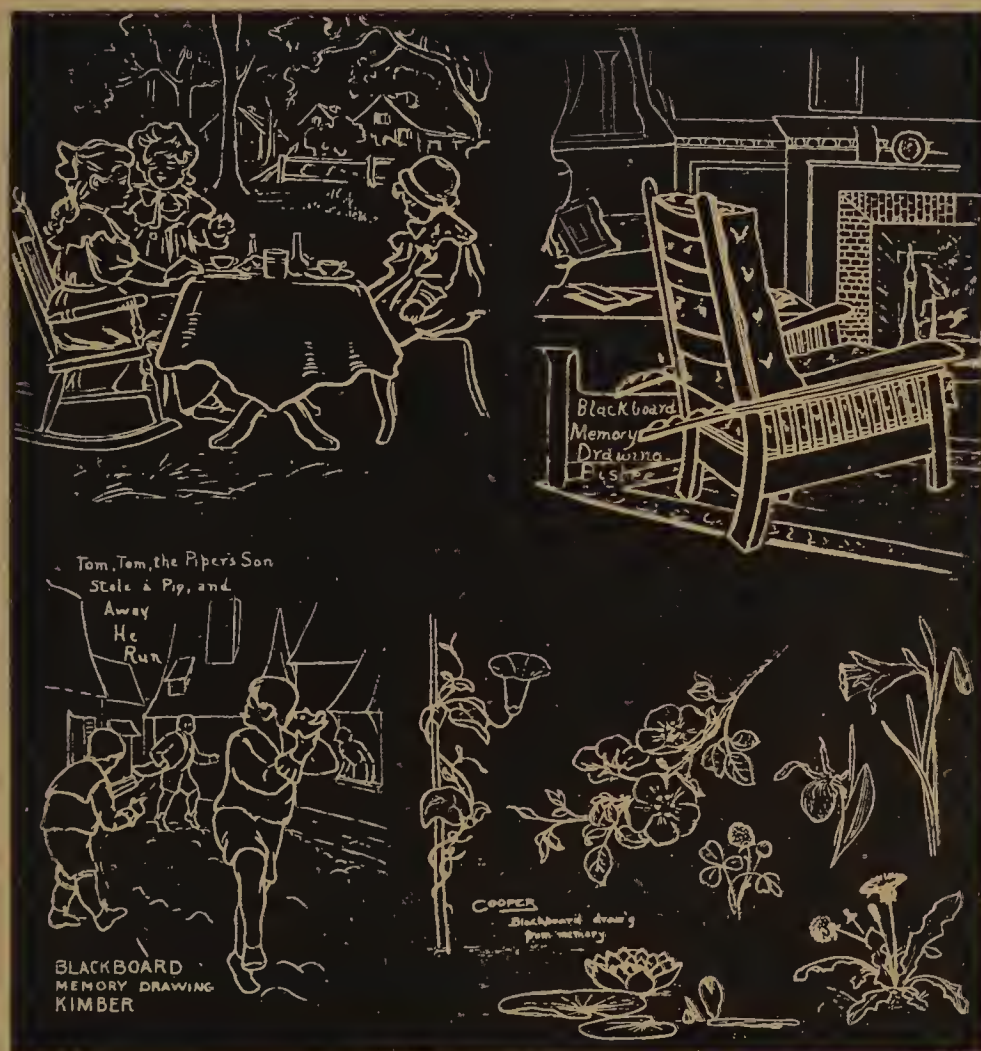






FROM THE ARTS AND CRAFTS DEPARTMENT  
WATER-COLORS





WORK IN THE MODELING CLASS  
BLACKBOARD DRAWINGS FROM THE PUBLIC SCHOOL CLASS  
215

# ALUMNI NOTES



Royal B. Farnum, Editor

. . . . Without knowing, you hold a gift  
That a mine of gold could not buy ;  
Something the soul of a man to lift  
From the tiresome earth, and to make him see  
How beautiful common things can be ;  
How heaven may be glimpsed through a wayside tree :  
The gift of an artist's eye !  
—Lucy Larcom.

The greatest Art convention this country has yet seen terminated Saturday, May 11, after a busy week. The city of Cleveland, O., was turned over to the five hundred delegates from all parts of the United States on Wednesday, May 8, and all its privileges extended to the guests. The meeting was a union of the Eastern Art Teachers' Association, the Eastern Manual Training Teachers' Association, and the Western Art and Manual Training Teachers' Association.

On the opening night, after addresses of welcome from Mr. Ellson, superintendent of schools, and the president of the Board of Education, short addresses were given by Mr. Bartlett, president of the Eastern Art, Mr. Noyes, president of the Eastern Manual Training, and Miss Ellis, president of the Western Associations. Then followed the address of the evening by Sir Casper Purdon Clark, director of the Metropolitan Museum of New York. He spoke encouragingly of the practice of loaning art collections to schools and towns as exercised by the Kensington Museum of London.

Thursday morning Henry T. Bailey lectured to a most appreciative audience on "The School Booklet as a Problem in Manual Arts." In the afternoon Round Tables were held in two of the public school assembly rooms, one for the art and one for the manual training teachers. The day terminated in a reception at the Cleveland School of Art, a loan collection being opened at the same time in the auditorium of the school.



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“It is the idea embodied in a work of art, and not the mode of enunciating it, that determines its rank in the scale of beauty.”—*Liszt*.

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Through the efforts of Fred V. Cann and others, a dinner for the Normal Art graduates was planned for the following evening.

Friday, May 10, opened at 9 o'clock with three addresses, the first by James H. Hall, of New York, on "The International Convention of Drawing Teachers in London, 1908"; the second, "The Art That Is Life," by William Price, of the Rose Valley Shops, Philadelphia; and the third, "The Relation of Manual Training to Industrial Education," by Charles R. Richards, of Teachers' College, New York City. The afternoon was taken up by Mr. Munsell, his new color theory proving more attractive than any other topic during the convention. A thesis of one hour, by request of the audience, was extended to nearly two hours, and then followed with questions and remarks by a large number who were not content with a two-hours' lecture.

At 6 p. m. the following were present at the informal reunion and dinner of the M. N. A. S. alumni: Mr. Bartlett; Mr. Munsell; T. M. Dillaway, '97, Buffalo; Miss Annette Warner, '88, Fitchburg, Mass.; Miss Gertrude B. Smith, '94, New Orleans; W. H. Varnum, '03, Decatur, Ill.; Miss Florence J. Goodnough, '03, Brattleboro, Vt.; Miss Alice Locke, '04, Richmond, Ind.; Eugene C. Colby, '77, Rochester, N. Y.; James Hall, '91, New York; Royal B. Farnum, '06, Cleveland, O.; Fred V. Cann, '04, Chicago; L. S. Thompson, '77, Jersey City; Fred H. Daniels, '95, Springfield, Mass.; Miss Lillian R. Phelps, '01, Fitchburg, Mass.; Miss Jessie M. Whallay, '03, Oneonta, N. Y.; Fletcher H. Carpenter, '01, Rochester; Miss Elizabeth Holcombe, '06, Cincinnati; Miss Georgie L. Norton, '90, Cleveland, O. It was indeed a joyful occasion, with Mr. Bartlett presiding at the head of the table, and his successful students gathered together from all parts of the country.

In the evening all attended the lecture on "Democratic Art," by Charles Zueblin, of the University of Chicago.

Saturday morning James P. Haney addressed the convention on "The Designer's Approach to His Problem," a treatise for the student rather than the art teacher.

Following this address, the different associations gathered in separate rooms for their final business meetings. The afternoon was spent in an automobile tour of the parks and boulevards of Cleveland.

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**“As the sun colors flowers, so art colors life.”**

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It was a most inspiring convention, and the M. N. A. S. alumni played a prominent part. The programme, though very full, was well arranged, and music before and after the various addresses added to the occasion. Exhibitions from all parts of the country were on view and faithfully attended. Because of its great success, another joint meeting is desired next year.

Charles R. Knapp, '06, won a scholarship in the Art Students' League of New York. We will hear from him later.

Frank Allen has at last the opportunity he so much desired. He sails abroad as head waiter in a steamer sent out by the University Bureau of Travel.

Annie Friend Rogers, who taught last year in the City of Mexico, returned May 12 for a six-weeks' vacation.

Royal B. Farnum is to teach drawing for four weeks in the Summer School of the South, Knoxville, Tenn.

Georgie L. Norton, principal of the Cleveland School of Art, plans to build an addition of several studios this summer.

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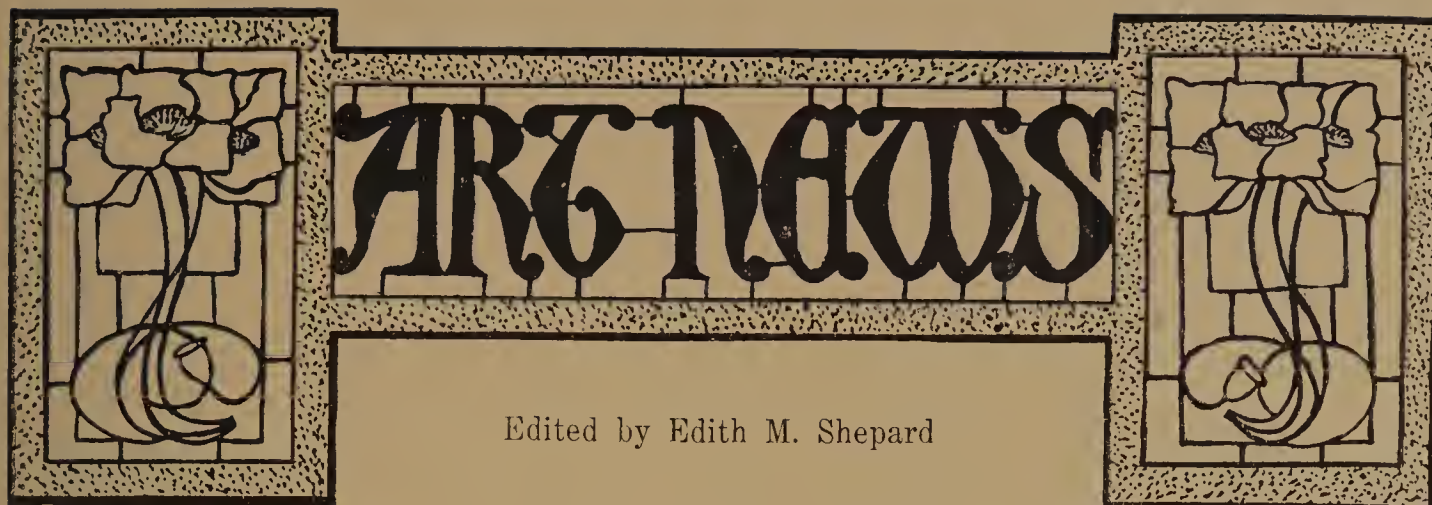
**Josh**

If paint no longer flows the same,  
Whatever care you take,  
If you are trying for the stuff  
Josh Reynolds used to make,  
Arise at four, throw in the sun,  
And then daub on some clouds;  
A few trees will help some,  
And atmosphere in shrouds.  
So stop before you kick about  
The canvas and the paint,  
And get the hand Joshua had,  
You'd like to, but you hain't.

Jack J. Howard, '10.

The cut in the centre of the cover design this month was drawn by the staff artist.





The May magazine number of the Outlook contains an interesting article about Whistler and his work, called "Whistler as an Etcher," illustrated by many reproductions of his etchings and dry-points.

The author says that among the many biographies of Whistler, that in preparation by Mr. and Mrs. Joseph Pennell will doubtless become the best authority. Mr. Pennell, a competent judge, ranks his work as an etcher very high. He speaks of the "Black-Lion Wharf" of the Thames set as "one of the greatest engraved plates that has been produced in modern times." He goes on: "I would even say that it is the greatest etching of modern times were it not for the fact that it is but one of a set."

Whistler, at the beginning of his career as an engraver, obtained employment in the Bureau of Engraving in Washington. He was given the task of making a plate for the United States Coast Survey, which had to be a most accurate picture of a part of the coast line, for the use of mariners. He had here no chance to make a work of art. "The young Whistler etched this uncongenial subject very accurately, although in a perfunctory and 'tight' manner, but he 'let himself go' by decorating the sky of Uncle Sam's formal plate with a series of fantastic little heads which were spun from his own imagination. The bureaucratic authorities were shocked, the plate was confiscated, and the too imaginative young etcher was cashiered."

The author gives the following little anecdote in illustration of Whistler's many witticisms. During a visit in Paris, he made a call on a lady of exalted rank, who said to him: "You are well acquainted with King Edward of England." "Well, no," said Whistler, "not personally." "Why!" said the lady. "His Majesty was speaking to me in London recently, and he said he knew you well." "Oh," said Whistler, "that was only his brag."

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“Progress is made by work alone.”—*Mendelssohn*.

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Whistler was fastidiously particular in the accuracy of detail and in the aesthetic appearance of all his works. It is said that Mr. Freer, who has given to the nation his excellent collection of Whistler's works, was one day examining some unfinished trial proofs of some of Whistler's lithographs. Mr. Freer pointed out to an accomplished professional artist who was with him what he thought to be a slightly false line in one of the prints. “Pooh!” said the artist, “Whistler will never trouble himself to correct a trifle like that!” “But I am sure,” said Mr. Freer, “that Whistler will never allow that line to remain as it now is.” When the lithograph was published, Whistler had corrected the defective line, although nothing had been said to him about the matter.

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A recent Transcript gave a quite extensive review of a biography of Rodin by Frederic Lawton, M. A. (Charles Scribner's Sons). “Mr. Lawton has performed his task with thoroughness and method, giving at last, with the aid of many and fine photographs, a complete conception of the man himself and his extraordinary work. As biography, it is very full and frank, simple and direct.”

Rodin was born in a small street on the outskirts of the Latin quarter of Paris. His father was an intelligent government clerk of Norman origin. When the boy was nine or ten years old, his parents, through great sacrifices on their part, sent him to a boarding school kept by an uncle at Beauvais. “He was fond of drawing even then, but his childish fancy first took the form of an ambition to be a public speaker, and his playmates once found him preaching to the empty benches from the teacher's desk in the schoolroom—the artist instinct stirring and striving for some sort of expression.” On his return to Paris, at fourteen, he became most interested in the life of the Latin quarter—half academic, half Bohemian. But he finally went into a famous old drawing school near his home, and seriously began the study of art. “After a long apprenticeship in drawing, he began to try his hand at modeling, and found that the clay figures which his hands shaped gave him a pleasure he had not experienced in drawing.”

When Rodin was twenty, his sister, who had been very devoted to him, died, and he was so stricken with grief that he entered a religious institution with the purpose of becoming a priest. But before taking his vows, he decided that he was not fitted for the ecclesiastical life.



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“ True importance is always simple.”

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“At twenty-three he married, and before twelve months of matrimony were over he had produced his first masterpiece, ‘The Man with the Broken Nose.’ The Salon judges rejected it, and it stands to-day an eloquent protest against the conventionalism of juries. The subject of the bust was a poor fellow, a victim of drink and misery, serving as model to Rodin’s master. He has a forehead full of wrinkles, a nose twisted out of line and flattened at the bridge; in the face is nevertheless an appealing substratum of nobility not improbably due to the Italian origin of the model. What the young sculptor did was to follow nature and search out the truth, and the immense pathos flowed as naturally from this effort as the light does from sunrise. But what the Salon judges could not and would not approve was that very liberty of the treatment, this realism that dared to be guided by nature, and cared little for abstract rules.

“It was the year 1877 that witnessed Rodin’s debut as a master with his ‘Age d’Airain,’ or Primeval Man. The statue was a full-sized nude figure in plaster. The Man of the First Ages, strongly built and muscled, an emblem of creation, stands with his right arm aloft and stretched back over his head as if to force the brain beneath to quicken and the heavy eyelids to open. The comment oftenest made on Rodin’s sculpture by those unable to appreciate it and ignorant of Rodin’s record, that it seems out of drawing, unskillful, and rude, should learn that when this first masterpiece was first admitted to the Salon its proportions and details were so wonderfully true to life that some of the more sceptical of the judges asserted the figure must have been moulded from the living model, and a great controversy arose. Finally the best authorities concluded that if a body could be moulded in its entirety, it could never amplify the form; and the moulding would, therefore, only approximately reproduce the body of which it was the impress, and fall far short of the noble figure of superior proportions and palpitating life which the figure from Rodin’s hand exhibited.”

Other great masterpieces followed this in rapid succession.

“Rodin says regarding ‘inspiration’ that it has no meaning in the artistic sense. ‘This dream has to be replaced by work—work which is accompanied by calculation and repeated effort: that is how I have learned my profession, and such inspiration as I possess today does not come from accident, but is the result of years of toil.’”

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**“Want of punctuality is a species of falsehood.”**

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“It is a fact, as is claimed, that a work of M. Rodin seen in a gallery is recognized first by a sort of luminosity surrounding it, and only afterwards by its exceptional silhouette. The vibration that the painters get by chromatic chords and tones Rodin establishes between the statue and the atmosphere and light bathing it.”

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“The print department of the Library of Congress, Washington, has received as a gift from the Japanese government a collection of three hundred photographs of great works of art in the imperial museums and private collections of Japan.”

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Robert D. Evans, a prominent business man in Boston, interested in mining companies, has just been elected a trustee of our Art Museum. Mr. Evans has for years been a collector of valuable works of art, many of which have at times been loaned to the Museum. His home, on the corner of Commonwealth avenue and Gloucester street, is a veritable art gallery.

The entrance hall is hung with a Gobelin, “The God of the River,” and a Flemish piece of the thirteenth century, “Esther Before Ahasuerus.” Here are paintings by Perugino, Nicholas Maes, and Puvis de Chavannes.

The music room is filled with portraits by famous artists, such as Lawrence, Reynolds, and Romney. One of Van Dyck’s most famous portraits, “Beatrice de Cusance,” is here. This picture is well known to the public through the many reproductions.

Turner’s “Carthage” is the central picture of the drawing room. Around it are many pictures of the Barbizon School, a Daubigny, two Corots, and three Mauves. Opposite the “Carthage” is another picture by Turner, and pictures by Millet, Constable, Diaz, Cazni, and Inness.

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It is said that Daniel Chester French has now on hand no less than five commissions for monuments, and a commission for the thirty statues to be placed in the front of the Brooklyn Institute of Arts and Sciences, although of these he has merely the supervision. The actual work is to be done by less famous artists.





# EDITORIALS

This is our last edition of the CENTRE OF VISION this year. One more stride has been taken in the history of this little magazine towards that ideal and standard for which we are trying. As it is the one unit in our school life here, and our connecting link with the alumni, we hope that each student will give an added interest to the welfare of this paper in the year to come. In so doing he will not only benefit himself and school life, but will support the CENTRE OF VISION with double measure.

We wish to thank our teachers and all those who have shown so much interest in our welfare the past year.

We hope that in the future the new staff may be chosen by the school as a whole, but as that seems impossible at the present time, after careful thought, study, and advice, the one chosen for the year to come we feel sure is the best capable to advance the standard of our paper.

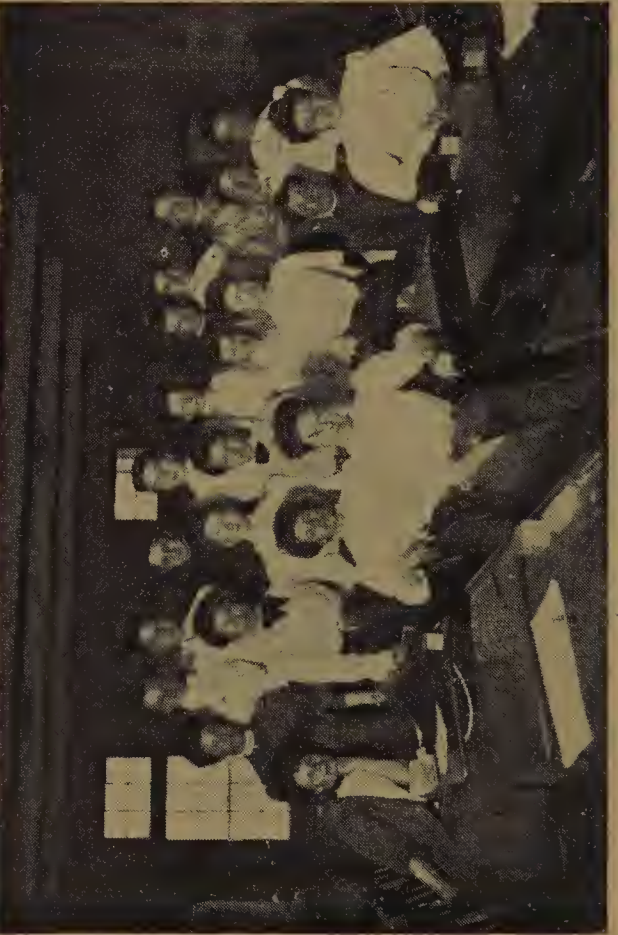
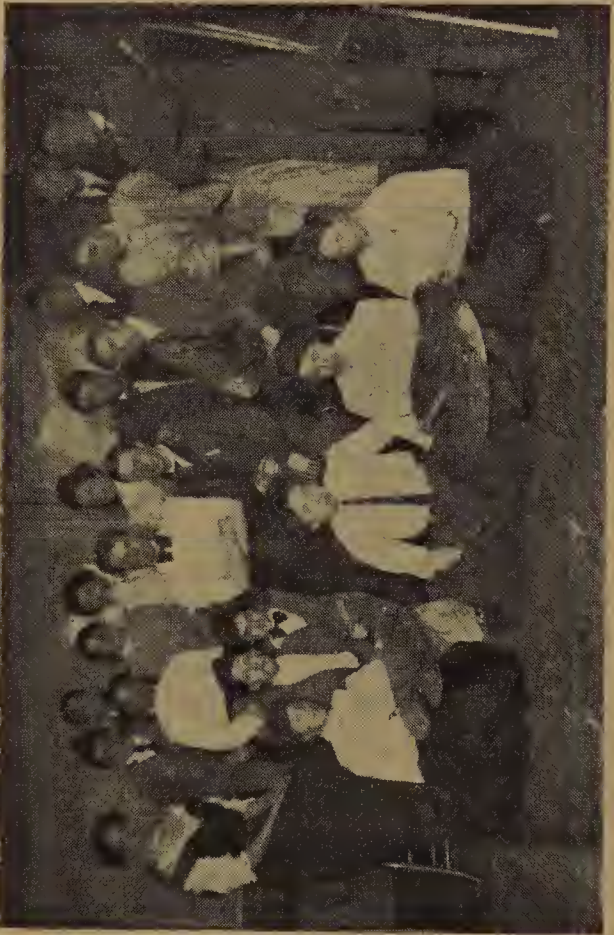
The officers chosen for the staff for the year 1907-1908 are: Editor-in-chief, Harry W. Jacobs; associate editor, Polly M. Leavett; business manager, Aldro T. Hibbard; staff artist, Philip T. O'Keefe; art editor, S. Annette Washburn; exchange editor, Edgar B. Ayer; subscription editors, Bessie E. Ellsbree and Agnes O'Brien.

The graduating exercises will be held in the school hall at 10 o'clock in the morning Thursday, June 20. Florence Goding has been chosen valedictorian of the graduating class by popular vote. The other parts will be selected by Mr. Bartlett and the teachers. The programme also contains music entirely of school talent.

The Senior "Prom" will take place at the Hotel Tuileries on Tuesday, June 18. There is a limited number of tickets, so every one who wishes to attend had better engage them early.

The class of 1907 will hold its banquet at Hotel Vendome on the evening of Class Day, June 20, at 6.45. Some of the parts chosen by the class for the evening are: Jessie Morse, historian; Florence I. Bulfinch, prophetess. The presence of every member of the class is desired.





DESIGN CLASS  
MODELING CLASS

PORTRAIT CLASS  
PUBLIC SCHOOL CLASS





MACHINE SHOP  
Mr. GEORGE H. BARTLETT, Principal



THE STAFF  
LECTURE HALL

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“The noise of the crank which moves the machine is never pleasing; it destroys the illusion which might otherwise entertain us.”—*Baker*.

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## Class Notes

'07

Florence I. Bulfinch

James K. Bonnar

Take it with pounding brass, sawing wood, and wearing out chalk on the blackboard, our class should go down in statistics as possessing abnormal development of the muscles of the arm.

Be sure to attend the class banquet and get a peek at your future self.

Classmates, as class editors we wish to thank you for the kind and helpful assistance which you have given this department during the year.

No longer are we greeted by that familiar voice after recess, Miss B——. How sad and melancholy are those last days!

We of the Portrait Class wish to thank Mr. DeCamp for his kindness and patience and for the valuable information given us during the past year.

To those who will find June 20 the end of their school days we say a fond farewell. May success always be with you.

'08

Polly M. Leavett

Charles R. Mabie

We congratulate Miss Gertrude Nason upon the success of her first year of supervising in Billerica.

Hurrah for examination time! Calm yourselves, my dears.

On May 22 Class D enjoyed a very pleasant afternoon as the guests of Mr. and Mrs. Cyrus Dallin at his studio in Arlington Heights.

The Junior “Prom,” held in Huntington Chambers May 17, was a great success, socially and financially, for a neat little sum was cleared.

Mr. Munsell's students, chaperoned by Miss Hathaway, enjoyed a lecture by Mr. Munsell on Saturday, May 25, at the Brookline High School. The lecture was on his pigment color system, and given before the Association of Physics Teachers.

A new scheme for those who forget their excuses,—change your rings onto the other hand.



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“Learning is wealth to the poor and an ornament to the rich.”

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'09

Lillian Holden

Daniel R. Stewart

Just before the perspective exam:—

To Mary ( who is hurriedly trying to complete her book ): “How are you prospering, Mary?”

Mary: “Oh, I’ve struck a snag. I can’t climb up on this roof.”

Classes in grand opera, love-songs, or rag-time, most any old time in Class B. Variety is the spice of life. “Now, all together, one, two, three—Cheese it, de cop!”

If the state committee only knew our needs, they would vote an appropriation for mattresses for the floor. Who will ride the rail next?

Of course, if girls had pockets, they would carry matches, but until reformed dress comes in Mr. H——n will have to supply his own matches.

Miss M——t: “Miss P——d says that whenever she looks in she sees me standing in bunches talking.”

'10

Alice H. Stephens

Aldro T. Hibbard

Who in Miss B——’s studio is under sixteen years of age? The age limit to enter this school is sixteen, you know! No more baby talk!!

Just think, in less than three weeks we will be on our vacation! The last spurt for the flag, every one. Now is the time to finish strong.

The Freshman class has gradually dwindled from one hundred to about sixty-five. Problem: In four years how many will be left?

Get busy this summer and do some outdoor sketching. Work with oil, water-color, or charcoal, anything you like. Be sure to bring them in for a criticism in the fall.

“Howard” seems to be very much interested in portraits. He is among the noted art critics already.

Haven’t heard any interested people mention “sketching party.” Evidently nobody likes the idea.

Did any one put down the drawing-painting course the other day? Congratulations, if you had the courage.



S. Annette Washburn.

It is a distinct advantage for a paper to have a list of good exchanges. So every exchange editor should try to get hold of the best papers.

One difficulty in securing a favorably criticised paper is that the name of the city and state where the paper is published is generally not given. If they were to be mentioned in the criticism or in the list of exchanges, the fact would be appreciated by many editors, I am sure. For it is as tantalizing to read several favorable criticisms of a certain paper and not be able to secure it as it was for the fox in the fable of the grapes.

If a paper comes to us in an attractive cover, and is well printed on good paper, we at once think of it as a good exchange. So it is, in certain respects, but if it does not have other and higher qualities to recommend it, however it is not as good as a certain small, cheaply-printed paper which has these qualities, things in it which attract us above the first impressions.

Time and time again we have seen the smaller paper thrust aside for its more showy brother by the student "looking over the exchanges," and almost as often have we called the attention back to the smaller paper and found some one thought that was worth all of the ideas in the larger paper.

This brings us back to the old question of "values," a just appreciation of them, and reminds us how careful we should be in judging the relation of one thing to another.

Along this line is the story of the painter who profited by the remark of a shoemaker in regard to the drawing of the shoe buckles in a painting. He was a good judge of values, for he re-painted the buckles.

Thus in trying to secure a list of the best papers, remember that there are qualities in a paper that are to be considered, as the artist considers the flesh and muscle under the drapery to make his painting more true.





### Directory, 1907

George H. Bartlett—Lecturer on Historic Ornament; Drawing for Illustration; Process Engraving; Blackboard Illustration.

Albert H. Munsell—Drawing and Painting from the Antique Figure and Living Model; Composition; Artistic Anatomy.

✓ Edward W. D. Hamilton } Drawing and Painting from the Antique Figure and  
Ernest L. Major } Living Model; Composition.

Joseph DeCamp—Painting from the Living Model; Portraiture.

Anson K. Cross } Free-hand Drawing; Light and Shade; Perspective; Model  
Richard Andrew } Drawing Theory.

Mercy A. Bailey—Light and Shade Drawing from Animal Form; Water-color Painting from Still Life.

Ethel G. Bartlett—Free-hand Drawing; Light and Shade.

Vesper L. George—Design; Free-hand Drawing; Light and Shade.

Laurin H. Martin—Applied Design; Laboratory Work; the Arts and Crafts.

George Jepson—Descriptive Geometry; Mechanical Drawing and Laboratory Work.

✓ Cyrus E. Dallin—Modeling from Antique and Life: Composition.

Annie E. Blake—Modeling and Casting; Design in Round.

Ralph E. Sawyer—Building Construction; Architectural Drawing and Design.

Mary G. Batchelor—Teaching Exercises; Graded Illustrative Work; Drawing in Relation to Other Studies; Supervision.

John L. Frisbie—Ship Draughting.

Joseph H. Hawes—Sloyd and Mechanic Arts.

ANNA M. HATHAWAY, Curator

## A

Adams, Carl H.	Bradford, 29 Williams
Alden, Priscilla	9 Bedford, Bridgewater
Aldrich, Edith M.	Concord, N. H., 25 Fairmont, Woburn
Alexander, Florence M.	79 Linwood Avenue, Newtonville
Allen, Helen M.	Phillips, Medford
Allen, Ruby G.	70 Mt. Pleasant, Somerville
Ames, Edith B.	121 Village Avenue, Dedham
Amsden, Laura D.	43 Mozart Avenue, Roslindale
Andrews, Lena L.	Adams
Arnold, Helen L.	26 Hermon, Worcester
Avery, Susan	East Braintree
Avitta, Julia	303 West Fourth, South Boston
Ayer, Edgar B.	14 Kensington, Roxbury
Ayer, Rachel W.	11 Sanborn, Winchester

## B

Bacon, Ida G.	Bridgewater
Bailey, Abigail R.	205 Church, Marlboro
Baker, Eva M.	51 Rockland Avenue, Malden
Baker, S. Bert	31 Melrose, Boston
Barnes, Josephine M.	120 Kenrick, Brighton
Barnes, Mildred C.	377 Main, Waltham
Barrett, Daisy I.	150 Millet, Dorchester
Bartlett, Bertha G.	Boston Road, Chelmsford
Bates, Louise G.	99 Brook, Wollaston
Beale, Louisa	Hotel Bartol, Boston
Bellis, Daisy M.	9 Brown, Waltham
Bernard, Lydia	195 Dorchester, South Boston
Bernhardt, Enid I.	11 Charles, Winthrop
Bendin, Thyra S.	139 Stratford, West Roxbury
Bevan, Constance M.	62 Page Road, Newtonville
Bishop, Marjorie E.	25 Oaks, Everett
Blair, Diana F.	29 Pond, Dorchester
Bolan, Alice G.	680 Hale, Beverly Farms
Bond, Mabel A. M.	123 Adams, Waltham
Boody, Jennie E.	209 Woodfords, Portland, Me.
Bonnar, James K.	North Adams, Fenway Studios, Boston
Booth, Augustus B.	160 Leyden, East Boston
Boudreau, Leon L.	160 Newton, Marlboro
Breed, Edgar R.	122 Walnut, Lynn
Brigham, Percy A.	106 Pleasant, Winthrop
Brennan, James A.	121 Shirley, Roxbury
Briggs, Beatrice M.	Appleton, Atlantic
Broderick, Robert W.	225 East Main, North Adams



Brooks, Mary I.....	2	Woburn, West Medford
Brown, Florence L.....	38	Gould, Wakefield
Brown, Katherine E.....	62	Jefferson, Westfield
Brown, Margaret F.....	529	Newbury, Boston
Bryant, Mildred A.....		Kingston
Buchanan, Christina.....	20	Oxford, Somerville
Buck, Ethel L.....	72	Moraine, Brockton
Bulfuch, Florence I.....	40	Beach Avenue, Swampscott
Burbank, Amy L.....	556	Trapelo Road, Waverly
Burcher, Maris.....	34	Royal, Allston
Burgess, Amy J.....	126	Ash, Waltham
Burnham, Wilbur H.....	52	Falcon, East Boston
Burr, Agnes C.....	707	Washington, Dorchester
Burrill, Louise A.....		Bridgewater
Busby, Annie G.....	50	Nichols, Chelsea
Butterfield, Amy L.....		Adams, Lexington
Buttimer, Edward M.....	351	Lowell, Somerville
Bickford, Sadie L.....		Lake Pleasant
Blake, May S.....	642	Centre, Jamaica Plain
Bradford, Blanche S.....	161	Summer, Somerville
Brownell, Marjorie.....	19	Gleason, West Medford

**C**

Cahoon, Clifton D.....	30	Minot, Neponset
Cain, Adolphus A.....	134	North, Newtonville
Callister, Elfrida V.....	141	Spencer, Dorchester
Cameron, Morley D.....	5	Evergreen Avenue, Somerville
Carden, E. Clare.....	137	Parker, Lawrence
Carter, Alice A.....		Framingham
Cate, Margaret.....	7	Myrtle, Winchester
Carey, Howard D.....	14	Beacon, Waltham
Carney, Margaret J.....	52	Gould, Roxbury
Calef, Ina M.....	16	Washington, Danvers
Chard, Margaret A.....	7	Cottage Avenue, Winthrop
Chase, Clara P.....		Sturbridge
Childs, Nina F.....	15	Shaw Road, Swampscott
Christensen, Olive M.....	11	Sunnyside, Belmont
Ciaggett, Elva M.....	348	Summer Avenue, Roxbury
Conant, Marjorie J.....	36	Elton Avenue, Watertown
Cone, Emma T.....	97	Salem, Reading
Cook, Edna L.....	27	Lamartine, Jamaica Plain
Cooper, Florence F.....	250	Grove, Melrose
Coy, William F.....	9	Brook, Melrose
Crafts, Dora L.....	79	Chandler, Boston
Crosby, Ethel M.....	69	Sawyer Avenue, Dorchester

Crosman, Ruth A.....57 Westland Avenue, Boston  
 Crowell, Persis A.....Wood's Hole  
 Crowley, Nella G.✓.....209 Quincy, Dorchester  
 Culver, Helen L.....427 Winthrop, Taunton  
 Currier, Clara L.....15 Gardner, Chelsea  
 Curtis, James U.....402 Humphrey, Swampscott  
 Cushing, Mabel M.✓.....126 Thorndike, Brookline  
 Cushman, Amy R.✓.....14 Clifton, Taunton  
 Caverly, Edith L.....210 Washington Avenue, Chelsea  
 Cook, Laura W.....9 Irvington, Boston

## D

Daggett, Emma S.....North Tisbury  
 Dallachie, Adelaide J.....Lincoln Avenue, Millbury  
 Davis, Helen G.....49 Hemenway, Boston  
 Denton, Flora B.....Little River, N. S.  
 Derby, Mary E.✓.....39 Day, Somerville  
 Doherty, Elizabeth V.....55 Partridge Avenue, Somerville  
 Dearborn, Lillian M.....53 Coney, Everett  
 Dole, Marion.....33 Wenonah, Roxbury  
 Downan, Charlotte S.....Harrington, Me.  
 Dowd, Margaret M.....13 Worthington, Roxbury  
 Driscoll, Agnes T.✓.....247 Salem, Lawrence  
 Duncan, Helen.....15 Gleason, Dorchester  
 Dunham, Alice C.✓.....126 Thorndike, Brookline  
 Durgin, Helen C.....Lunden, Winchendon  
 Dwyer, M. Ray.....Milford

## E

Eastman, Mayna D.....Framingham  
 Eaton, Mary L.....45 Charlotte, Dorchester  
 Edmond, Elizabeth.....367 Harvard, Brookline  
 Edmonds, Mary G.....155 Summer, Somerville  
 Edwards, Mary J.✓.....Newton Centre  
 Emily, A. Harold.....30 Ipswich, Boston  
 Enright, Flora L.....14 Capen, Medford  
 Elliott, Esther G.....24 Bow, Beverly  
 Elliott, Ethel A.....523 High, Middleton, Conn.  
 Ellsbree, Bessie E.✓.....52 Irving, Cambridge  
 Evans, Margaret H.✓.....322 Main, Charlestown  
 Edwards, Grace V.....26 St. James Avenue, Boston

## F

Fales, Calesta T.....40 Franklin, Somerville  
 Fancy, Lyman E.....33 Nonantum Place, Newton  
 Frank, Joseph H.....11 Whiting, Roxbury



Farley, Elizabeth D.....11 Milton Road, Brookline  
 Farmer, Adalena R.....30 Andrew, Boston  
 Farrar, Herbert C.....13 Huntington Avenue, Dorchester  
 Fillebrown, Annie M.....47 Grove, Ayer  
 Fischer, Sophie J.....18 Union Terrace, Jamaica Plain  
 Fletcher, Marjorie F.....Grafton  
 Flett, Katherine R.....596 Trapelo Road, Waverley  
 Flye, Sarah L.....Sheepscott, Me.  
 Folkins, Edith M.....2 Superior, Lynn  
 Fowles, Hattie E.....90 Princeton, East Boston  
 Fox, Edward A.....318 Metropolitan Avenue, Roslindale  
 Frary, A. Louise.....40 Summer, Weymouth  
 French, Roy C.....7 Robbins, Lowell

## G

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## H

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Jones, Lucy M.....12 Healey, Cambridge

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Knodell, Mary L.....23 Paul Gore, Jamaica Plain

## L

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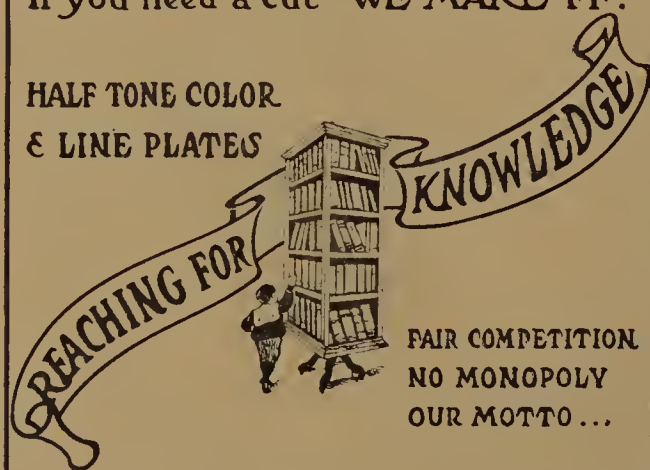
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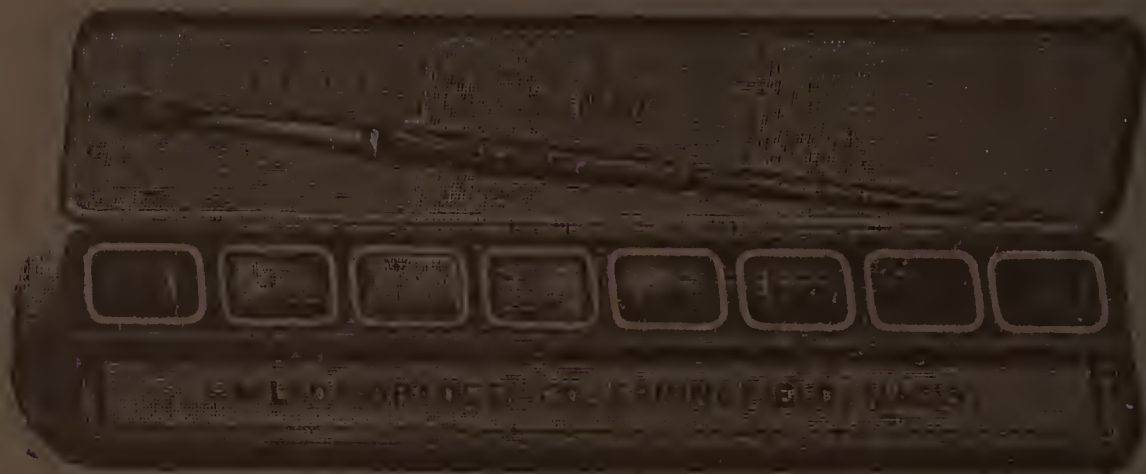
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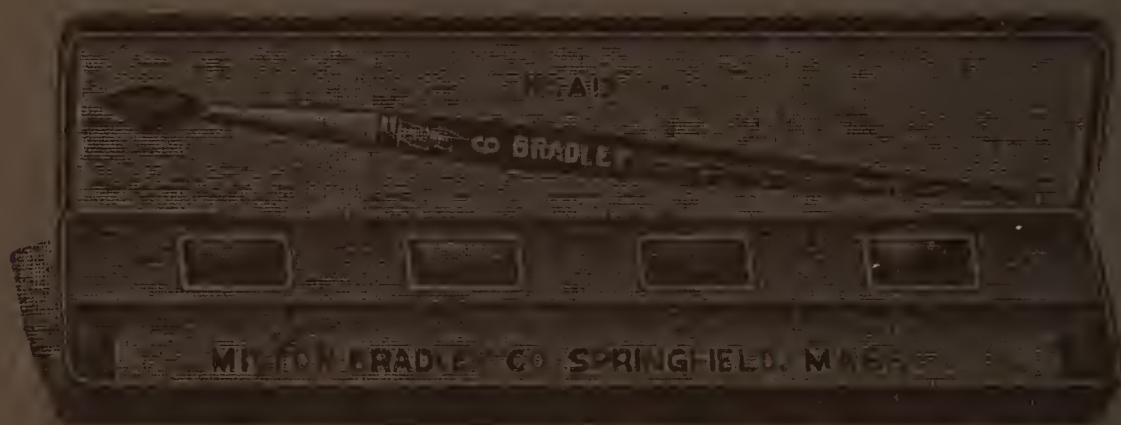


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